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	MSB	III.F.43

Read this and fall into paroxysms - then let Ellis and Buffo roar - Dyou own me anything so pretentious?

Please - Eating Place - if it isn't too much bother?

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	MSB	III.F.43

(1)

Van Deventer
Kröller-Muller
collection
38 plates (6 col.)

Joosten, Ellen
The Kröller-Müller Museum
~~Collection~~. Shorewood, 1965
96 col. plates

1. "particular
his own mind t
successfully d
promoting, buy
to be the high
exhibitions.

2. Fall of 193
Then Italian s
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McAndrew catas
director incre
decimating and
(this entire
history of mod
Italian show y
organized by y
to the futile
globaloney or
of Exhibitions

a director of exhibitions and invited organizers of individual exhibitions without reserving at least one major exhibition a year for you who had built up the museum's fame on the basis of your exhibitions. Say that the catalogues would have been the incentive for further writing. Say that by giving away all the exhibitions you were deprived of one of your major incentives both to use your knowledge, selective talents, diplomatic talents and also of the incentive of writing.

1. The appointment of Monroe Wheeler increased the factions within the Museum. It ceased even more to function as a cohesive unit. It undermined your authority as director. It gave you more and more preoccupations with the internecine warfare that it started and the intrigues that all served to undermine the standards and cohesiveness of the museum.. ~~Betty~~ (remember the terrific hubbubs, the re-organizations, the staff imploring you to stay, all ~~this~~ this in the late Litchfield period). Mary Flexner - You had ~~had~~ had Betty Chamberlain for not more than 3 months when the whole decimating Williamsburg attitude prevailed. Chamberlain fired. Nothing but a stenographer to help you with all yr work and responsibilities. Attitude seemed at that time to be, we have all got to work like the devil to keep the museum going. Pace of the museum increasing daily, one person cut out in each department as a result of the Williamsburg policy. Many invaluable members of the staff lost all of whom had to be replaced within the span of a few months with less experienced, efficient ones at higher salaries. Of course you wanted to do the Bryn Mawr lectures but you also had to go to Mex. and Cuba, part of the constant South American push which had started when Nelson became coordinator. Fall of 1942. South American Catalog very important all the more so as the pictures exhibited were becoming part of Perm. Coll.; Lincoln Kirstein about to be inducted. Mary Flexner seemed beside the point. However you did consult Clark. He said "Do whatever you think best". Remembering the Williamsburg policy , you thought it best to decline. Only postumously after you had definitely declined did it ~~come over~~ come over Clark that it was a pity that you had. Soby appointed in consequence.

Williamsburg attitude = the more people you fire, the more you have to re-hire + the more you have to pay them

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My suggestions and reminders for an answer

(1)

Marga

1. "particularly qualified to do ". It is he Clark who has decided in his own mind that you are particularly qualified to write. You have successfully done exhibitions, catalogues, travel for the Museum, promoting, buying and fundamentally you have established what used to be the high standards of the museum and its whole technique of exhibitions.

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Was this a show to promote the war effort?

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Mary Flexner, Beckers or Bayer Adams

Kirstein

Come over

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WIMP = what is Modern Painting?

for a long time after his official appointment he was absorbed in the Therapy show and you instead had to see the S. Am. cat, through the press and - I think - do nigh about hanging the show. The minute you got through with S. Am and Soby with Therapy you left for Cambridge ad began immediately to read for yr History of Mod Art in Cambridge (10 dyx days). Explain necessity of reading, fact that you had not kept up with contemp, criticism except as it pertained to the catlogs you had written. Can't write Hist of Mod Art without being au courant with main trends of contemp, criticism..

(2)

You were just burrowing in - in the spring of 1943 - on your reading for the Hist. and had begun to think out its subdivisions and to lay plans for the genral make-up of the book, when there came the call for WIMP - an easy job in their eyes but a very difficult and ticklish one for an expert. So you stopped the Hist. and did WIMP getting it finished for your deadline. Necessity of having assorted people read WIMP and consequent revisions. Return to NY and constant frustrated requests to see him. (If he started drafting his letter in August he had factually given you from March till August to do History of Mod Art and WIMP). It is important to make him understand that neither books nor even pamphlets can be turned out that fast.

"Reasons that may seem to you valid" - So long as you remained director it seemed valid to you to make the Museum make the best possiboe showing. Indicate that you too feel that you have a stake in the Museum having given up 14 of your best years to it and having sacrificed everything to it including your personal life and all your personal interests. Assert that the Museum has been your life and personal creation, no other member of the staff nor yet the trustees have cared so much about the Museum or given up everything to it. This being the case , though you may have been misguided in your total dedication to it it, you yet felt that while you remained director and were responsible for the institution as a whole in the eyes of the public you had to plug every whole, conciliate every dissension, edit , help and push the whole thing along in 1000 intangible ways that it is impossible to list. The Museum did become too big and too complicated but you might adumbrate that you think this expansion will in the end be highly detrimental to the good name and standards of the Museum.

Say that you are willing to cease being director of it exclusively because of this expansion program. That you feel that you could have continued to be the highly satisfactory director of an institution dedicated to excellence and high quality - a fine permanent collection which would be its only record which would echo into the future and few well selected well hung well written-up exhibtions. This was the kind of museum you had envisaged and of which you had wanted to be a director indefinitely. If the museum had not expanded so much it would not cost so much. The intellectual departments of the Museum have dwindled in staff and the administrative and organizational departments have expanded. All the expansion is towards big business, except for the appointment of Soby. All the intellectuals feel now like highly unnecessary supernumeraries.

Say that if you had realized that he was in this state of mind about your work it might have been better for him not to dissuade you from the cultural officer offer in which at least you would have had a feeling of serving your country.

That you realize that his offer of 6.000 for just writing is

Left for Cambridge - Can't remember Hubert's role.

Was a draft person.

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made in the most friendly way but that given these difficult times "
you would prefer to discuss this matter with him at a somewhat later date.

~~That you personally feel, viewing the museum and yourself in perpetive~~
~~and in a dispassionate and impersonal way that you could be useful to~~
~~it in staging occasional important exhibitoons, writing a catalog~~
~~every now and then, handling and cataloguring the permanent collection,~~
~~buying for it and filling it out (that you do not feel stale in~~
~~judgement or interest) , being curator of Painting and sculpture and~~
~~finally writing.~~

~~I really would close the latter with a polite indication that~~
~~you think you can be useful to this place to which you have~~
~~devoted all your life - in many ways besides just writing.~~

3

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How was this designed administratively?

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Mary Flexner Lectures at Bryn Mawr

Williamsburg attitude = the more people you fire, the more you have to re-hire = the more you have to pay them

To what? Port Royal

Gracie Fields to entertain soldiers in and.

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	MSB	III.F.43

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~~That you personally feel, viewing the museum and yourself in perpetive~~
That you personally feel, viewing the museum and yourself in perpetive
and in a dispassionate and impersonal way that you could be useful to
it in staging occasional important exhibitoons, writing a catalog
every now and then, handling and cataloguring the permanent collection,
buying for it and filling it out (that you do not feel stale in
judgement or interest) , being curator of Painting and sculpture and
finally writing. - In essence AHB defined his own next job after director? - Tact

3

I really would close the latter with a polite indication that
you think you can be useful to this place to which you have
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To Jan 10.

1943

Joe Mulloy Pan-American days of 1943

January 11 — Soby is appointed Assistant Director to take over matters having to do with "artistic activities" (p. 242) but his time and attention are absorbed by the Therapy Show (this is part of the Armed Forces program).

Nelson Rockefeller gives the Museum 1,000 shares of Socony-Vacuum (value $10,808.28) for purchase of works by Latin American artists.

10-M2/12,1943: Nelson Rockefeller and Mayor Fiorello H. La Guardia

April 28 — Letter from AHB to Lincoln Kirstein:

"I am working on two publications. . . one is a 'Brief Survey,' perhaps 32 pages in all, on modern painting. The other is a short history of modern painting and sculpture - nothing very mysterious or original." The brief survey became the small book What is Modern Painting? probably written for the Armed Forces. The "short history of modern painting," so far as one can gather, was an assignment invented by Mrs. Rockefeller and Stephen Clark.

Lincoln Kirstein

(the enlightenment of

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It is hard to ascertain when these two trustees decided that this was the right thing for ~~Alfred~~ A. to write, but it is safe to say that the idea did not come from him.

June 2

A. pleads with Abbott to raise the salaries of ~~the~~ his small staff and most especially that of Dorothy Miller; he emphasizes that she desperately needs a secretary. Abbott is supposed to take up these matters with Stephen Clark. Fearing that he won't transmit the urgency of ~~this~~ he request, A. and ~~X~~ Soby communicate directly with Clark who responds by telegram to A. ~~which~~ it says in part: "There will never be a disposition to discriminate against the Department of Painting and Sculpture."

and that she is less valuable to the Museum permanent once.

June 4 insert telegram

The services of museum directors above the age of 38 are solicited by the Armed Forces for the protection and preservation of museums, works of art, and archives in occupied territories

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June 19 — A. is interviewed by Major R.L. Crawford because he is being proposed as a candidate for a commission in the Military Government Division as staff officer. A. is tempted to accept but feels obliged to ~~as usual~~, informs Stephen Clark who remarks that he is "more useful in the museum".

June 25 — A. writes Major Fogelson for further information. He states that he is not concerned with administration, although he has been director since 1930, that he is a specialist in modern art, that he does not have experience in the preservation of antiquities - in other words, in obedience to Clark, he disqualifies himself for the commission.

June 28 — Accordingly, a Major John N. Hayes advises him not to apply.

June 23 to August 1 — Exhibition of the paintings of the naif Brooklyn painter Morris Hirschfield. This show shocks Stephen Clark (many nude women all with two left feet)

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	MSB	III.F.43

July 10 — British, American and Canadian forces land in Sicily.

(Did Monroe Wheeler direct a photographic show called Airways to Peace and in what month?) (When did Romantic Painting in America open?, Note that Alfred wrote the preface) [Nov. 17, 1943 – Feb 6, 1944]

I&M NOW MAKING A CHRONOLOGY OF THE LETTERS FROM OCTOBER 15 ON. WE HAVE THEM ALL AND IT IS AN EDETORIAL QUESTION WHETHER TO REPRODUCE THEM IN THEIR ENTIRETY.

October 15 — Date of Stephen Clark's letter demoting A. It arrived on a Saturday.

October 21 — A. writes Sachs for advice (letter from Fogg archive).

October 23 — Letter from Sachs to A. approving what he intends to write to Clark.

October 26 — A. writes short letter to Clark in which he agrees to resign and ~~will~~ promises to answer his letter later.

October 27 — A. makes statement to staff.

October 28 — Release announcing that A. has been made Advisory Director.

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	MSB	III.F.43

November 3 — Typewritten letter from Mrs. Rockefeller assures A. that recent decisions were all for his own good - and his reply (look up date).

November 11 — A's "resignation" announced to the Board of Trustees and members of the Corporation.

November 12 — Abbott refuses to find working space for A.

Nov. 17 — Preface to Romantic Painting in America

November 29 — A. to Sachs "Here is a copy of the frontisepiece of "What is Modern Painting?""

December 8 — Report on the museum collection (who made this report? - see phone book).

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	MSB	III.F.43

Insert Jan. 21

By February 26, 1944 A had been offered the responsibility for the Museum's collections and was tactfully asking for an adequate salary.

February 27, 1944. This handwritten note was delivered by handx Within less than 24 hours and expresses Clark's outrage at Alfred's daring.

March 7, 1944. A. retracts his demand for $15,000.

January 21. As a special concession Clark allows A. to keep his fee for the Flexner Lectures.

Conclusion. On March 20, 19 76, long after A was in the nursing home M went to see Jim Soby in New Caanen where he was confined to teh house in the care of a male nurse and a cook. Soby was absolutely coherent. He just had a rather short span of attention. He got to talking of the events of 1943 and he said that "It was all a put up job on the part of Dick Abbott and Frances Hawkins. It is they who convinced Clark that with Monroe Wheeler in chargeof publications and exhibitions (exhibitions to be carried out by guest directors) and Jim Soby in charge of artistic administration. There was really no use for A except for his writings and that therefore his salary could be advnatageouslycut so as to compensate in part for the $7,000 to be paid to Soby.

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	MSB	III.F.43

It is deplorable that A. never knew this and that he should have spent a whole month answering ~~Clarks~~ allegation ~~s~~ in detail each ~~alleged~~ ~~assumption~~ in Clark's letter. (Marga emphasized that Clark was scared to death of Alfred Very tightfisted about money).

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	MSB	III.F.43

October 26, 1943

Dear Mr. Clark,

Now that the decision about my new position at the Museum has been made I entirely agree that we should lose no time in making it known to the staff and public. I shall therefore make a brief statement to the staff tomorrow at twelve after which I believe Miss Hawkins will release the news of the various changes and new appointments to the press.

As you know I intend to answer your letter with the care it deserves but, to tell you the truth, I have not had the peace of mind during the past week to put my thoughts on paper.

However, without further delay, I ought to confirm what you already know: that I agree to retire as Director of the Museum and Curator of Painting and Sculpture, and I accept the appointment of Advisory Director. I most sincerely approve of the appointment of Mr. Soby to the Department of Painting and Sculpture.

You have asked me to remain on the Board of Trustees but to relieve you of any possible embarrassment I offer you my resignation as a Vice President.

This has been a very trying period for both of us and for others. I hope most sincerely that there will now be a minimum of discussion and disturbance. There is work to be done.

Very sincerely yours,

Mr. Stephen C. Clark
46 East 70 Street
New York, New York

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THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

OFFICE OF THE CHAIRMAN OF THE BOARD
STEPHEN C. CLARK
149 BROADWAY, NEW YORK 6, N. Y.

January 21, 1946

Dear Alfred:

You will perhaps recall that at a meeting of the Trustees, held sometime ago, a resolution was passed to the effect that fees received by members of the staff for lectures, contributions to periodicals, etc., should be given over to the Museum. That resolution, both in your case and in the case of other members of the staff, has, I believe, never been enforced but at a meeting of the Executive Committee, held last week, it was formally rescinded. It was the unanimous opinion of the Committee that it is to the best interests of the Museum to encourage these outside activities subject, of course, to the limitation that they do not interfere with the regular work of the Museum.

About a year or two ago, when the question of the delivery of the Bryn Mawr lectures first came up, you suggested that in view of the fact that the delivery of these lectures would involve an absence from the Museum of about six weeks, the fee of $2,500. which you would receive for them, should be handed over to the Museum. I brought this matter up at the meeting of the Executive Committee last week and it was the unanimous opinion of the members of the Committee that although this was a rather exceptional case, the delivery of these lectures would add so much to the prestige of the Museum that you should retain this fee.

In this connection I want to tell you again how greatly I am impressed by the splendid work you are doing.

Sincerely yours,

Stephen C. Clark

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

TRUSTEES: Stephen C. Clark, *Chairman of the Board*; Mrs. John D. Rockefeller, Jr., *1st Vice-Chairman*; Sam A. Lewisohn, *2nd Vice-Chairman*; John Hay Whitney, *President*; John E. Abbott, *Executive Vice-President*; Mrs. David M. Levy, *Treasurer*; Alfred H. Barr, Jr., Mrs. Robert Woods Bliss, William A. M. Burden, Mrs. W. Murray Crane, Walt Disney, Marshall Field, Philip L. Goodwin, A. Conger Goodyear, Mrs. Simon Guggenheim, Wallace K. Harrison, Henry R. Luce, Archibald MacLeish, David H. McAlpin, Henry Allen Moe, William S. Paley, Mrs. John Parkinson, Jr., Mrs. Charles S. Payson, Beardsley Ruml, James Thrall Soby, Edward M. M. Warburg, Mrs. George Henry Warren, Jr.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	III.F.43

Rona

1 Dust up letter of Good year suggesting having A alter accounts shown 1936-37

2 what is the name of a/ old woman pix that A found admirable in Cuba Pelaez

3 what was the name of the woman in Cuba, entre amis about modern art? Maria Luisa -- Gomez

4 Do you find any traces of an exhibition X Knoll to wear effort? for us the Loring. Mumford the Leach Cook Chat

5 I am beginning to think that he may have written Clark a temporary answer yes he did.

6 check what shows A. did after the Picasso & the Italians

7. Fall of 1942 - Inst South American Catalogue was run up run up — so by ? he got it in 40th? the pix included became part of the Permanent Collection. Affair saw this through the press

8 You know Betty Chamberlain at some point worked for A & was dismissed after 3 months — I know that in the war she went to the W coast & worked in shipbuilding - Then she came back — at some point she & was made to write a history of the Museum.

9 Is there a record of a meeting in Whitney Harry in which it was decided to fire one person in each Dept.?

10 It looks as if A had been offered Fogg was in 1942. A asked Clark what to do. Clark said do what you think best - so A became of Whitney policy thought it best to decline.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	III.F.43

Kona p.2

11. A letter sometime in Spring 1943 for Cambridge to read upon certain ~~any~~ criticism - Any trace of this? - for "History of Modern Art"

12 Do we have the date of Emily Genauer's Furbished Museum? 1944

13 What is the piece on Feininger by AJ 1944 Total catalogue Feininger. Marsden Hartley by Monroe Wheeler

14 Precise date of Soby resignation

15. In the Autumn of 1943 he must have been asked to become a member of the Board of Directors of the College Art Assn. Have we a date

16 Dorothy says Alfr. did a Bulletin on the Cubists in 1944

17 I think the first WIMP was written to enlighten the Armed Forces

18 Study the wording of first AP. 1943 in A's Telephone Book. Did Sweeney work at all on this report. I don't believe so

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	MSB	III.F.43

Even though Mrs. Rockefeller had "retired", Statement have been consulted. It is interesting to notice first of all the extraordinary length of the Clark letter. Three pages single spaced. It gives the impression that he was trying to justify himself to his fellow trustees for his reasons, which he repeats often, the chief one being that Alfred was not writing. His past achievements and exhibitions are totally ignored. The need for economy is evident, and I ~~have a feeling~~ know that Clark was intensely interested in the handling of money. I don't know whether the museum at that time was particularly short of money, but certainly the idea of cutting one member from the staff of each department was a symptom of this passion for economy. He says explicitly that Alfred was not worth $12,000 a year but only $6,000 and note also that he says that Jim Soby, now hired to handle the artistic activities of the museum, ~~will~~ would receive $7,000. This gives one the feeling that he was obsessed with money. At the price of $13,000 a year he felt that he had put the museum acceptably on its feet. The psychological effects of this letter on Alfred need not be described. He stayed in the house day after day without dressing, constantly answering in pencil on yellow paper every accusation and complaint in detail, taking the letter absolutely literally.

Quotation

On October 21 he wrote a long letter to P.J. Sachs, who was his consistent protector and advisor. The letter reads as follows:

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On October 27, Alfred made a short statement to the staff, as follows:

During recent years the Museum has grown very rapidly. It has added new departments and generally expanded its program. Because of this and because of the War our staff has been changing continually, some of our more experienced members going into war jobs or the armed services. As a result much of the Museum's work has been done under heavy pressure in an atmosphere of emergency.

As Director of the Museum during this period I have felt under special obligation to help maintain our standards, to give, when I could, a sense of continuity to our work, and to help our various departments and undertakings when that help seemed urgently needed. The Museum Collection, particularly in the Department of Painting and Sculpture, has also taken much of my time.

Consequently I have not been able to give enough attention to the book on modern art which I have been planning and which the Trustees have long wanted me to write.

Now, in order to find time and peace of mind for writing, it has seemed best that I should take the position of Advisory Director. As Advisory Director I shall no longer be involved in administrative or curatorial responsibilities, and shall work as much as possible outside the Museum.

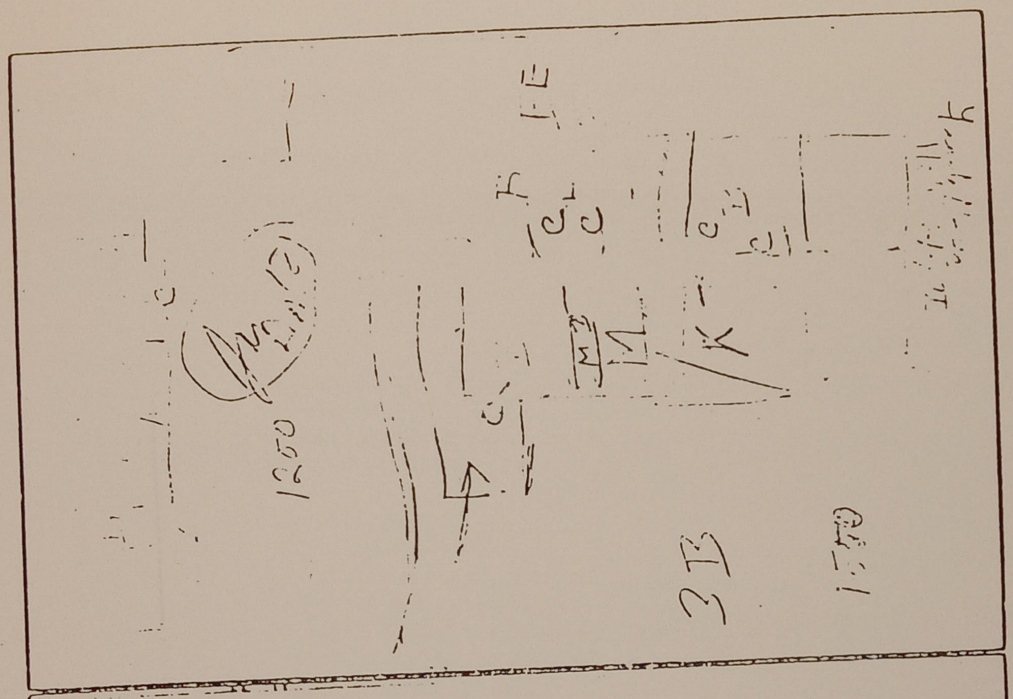
My curatorial work will from now on be in the capable hands of Mr. Soby who I am happy to tell you has been appointed Director of Painting and Sculpture. My responsibilities as Director of the Museum will be taken over by a small Committee of Trustees. I shall continue to serve on the Board of Trustees and on various committees.

Though these changes may come to you as a surprise I would like to ask you as my friends and loyal members of the staff to accept them as I do in the spirit of work. END. -15-

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	MSB	III.F.43

Nov. 3
Mus R1



November 3, 1943

Dear Alfred:

As you can imagine, I greatly regret the change in your relationship to the Modern Museum. I know, moreover, how much the decision of the trustees must have distressed you. But in all frankness, I cannot but feel that it will work out to your advantage. In recent years you have withdrawn, or so it has seemed to me, from many of your active contacts with the public and with the people in the world of art. From now on it will be necessary for you once more to become a part of that world, which will be advantageous both ways.

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	MSB	III.F.43

You have worked with us for many years; I have respected highly your integrity and your ability and I shall miss the association we have had. I am hoping, however, that as you go on with your work of writing the history of modern art, there may be occasion for us to meet more often.

My best wishes will follow you in your new field of activity.

Sincerely yours,

John D. Rockefeller

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	MSB	III.F.43

On October 23, 1943 Sachs replied to Alfred's letter, approving what he intended to write to Clark:

Personal

HARVARD UNIVERSITY
WILLIAM HAYES FOGG ART MUSEUM
CAMBRIDGE 38 MASSACHUSETTS

October 23, 1943

10/25

Alfred H. Barr, Esq., Director
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Alfred:

Your confidential letter of the 21st inst is at hand and I hasten to advise you that I am in agreement with what you intend to write to Mr. C. as set forth on page 2 of your letter.

If and when I can be of further service in this matter or in any other, please command me.

Devotedly,

Paul.

On October 26 Alfred made a short reply to Clark's letter. In it he promises to answer this long letter in extenso as it deserves but he never did answer it in extenso. This letter is as follows:

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	MSB	III.F.43

October 26, 1943

Dear Mr. Clark,

Now that the decision about my new position at the Museum has been made I entirely agree that we should lose no time in making it known to the staff and public. I shall therefore make a brief statement to the staff tomorrow at twelve after which I believe Miss Hawkins will release the news of the various changes and new appointments to the press.

As you know I intend to answer your letter with the care it deserves but, to tell you the truth, I have not had the peace of mind during the past week to put my thoughts on paper.

However, without further delay, I ought to confirm what you already know: that I agree to retire as Director of the Museum and Curator of Painting and Sculpture, and I accept the appointment of Advisory Director. I most sincerely approve of the appointment of Mr. Soby to the Department of Painting and Sculpture.

You have asked me to remain on the Board of Trustees but to relieve you of any possible embarrassment I offer you my resignation as a Vice President.

This has been a very trying period for both of us and for others. I hope most sincerely that there will now be a minimum of discussion and disturbance. There is work to be done.

Very sincerely yours,

Mr. Stephen C. Clark
46 East 70 Street
New York, New York

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PERSONAL

Copy sent N

Should not be published

October 21, 1943

Clearer

Prof. Paul J. Sachs
Shady Hill
Irving St.
Cambridge Mass.

Unless [illegible] okay

Dear Paul,

Here is the copy of the letter which you requested - and here also is a brief summary of new information, some of which answers your questions.

1. Among the "active" Trustees to whom Mr. C. spoke or showed the letter are Philip Goodwin and Mr. Goodyear. I assume he has also shown it to Mrs. Levy, Nelson Rockefeller and possibly Mrs. Guggenheim. He has also sent Jim Soby a copy.

2. Goodwin asked me to lunch with him and said he had no real chance to digest the letter which Mr. Clark showed him but that he is very much opposed to the whole scheme and fears for the future standards of the Museum which he thinks Mr. Clark does not understand.

3. Mr. C. has seen Soby to ask him to take Directorship of Painting and Sculpture. Soby refused to commit himself and protested at length the whole situation finally arguing very strongly that I should be given the Painting and Sculpture job on grounds of experience and knowledge. (Soby is now Assistant Director of the Museum and would like to work as assistant to me in the Department of Painting and Sculpture). This is what I would have proposed myself had I been given a chance but under the present circumsyances I as I could accept it only if I were absolutely convinced that the Trustees, including Nelson Rockefeller really wanted me to do so.

Anyway, Mr. Clark listened carefully to Soby's arguments, seemed to agree and understand but finally refused to consider Soby's proposal on the grounds that I would again by distracted from "writing". He said that Soby, if he would only take the job himself, could fall back on my knowledge and advice and that Advisory Director was in any case a more important position.

However, Mr. C. did tell Soby he felt rather uncertain about the financial arrangement.

4. Soby would be very glad to resign with me for his own reasons. He thinks the Museum is developing in a wrong direction and doesn't want to carry on alone, or with me on a shelf.

5. Soby thinks that unless I want to accept the situation

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	III.F.43

without change. I should act now while Mr. C. is still uncertain about what we both will do. And I now see clearly what I should do and - following your advice - I intend to write him a letter reviewing the situation, accepting the title and functions of Advisory Director as he outlines them and asking for three things a) a small study near the Museum library but remote from any of the offices or traffic. b) a research assistant who would work on the Museum collection catalogue while not working for me c) a salary of 10.000 all royalties and fees to be turned over to the Museum. This salary seems fair to me since actually what they are asking me to do now for 7,200 is just about what they have been wanting me to do for 15.700 and Mr. C himself says my future job would be more "important" than the directorship of painting and sculpture for which I think they would offer Soby 10.000, (he now gets 7,500). There are already three other salaries in the Museum of 10.000 or more.

6. I think I shall also follow your advice and show this letter to Mrs. Rockefeller.

Now I must thank you for reading this letter and again and again for your most friendly and wise counsel early in the week. I hate to think of how much of your time I took - time which you gave me so promptly and generously.

Sincerely

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	MSB	III.F.43

Conclusion. On March 20, 1976, long after Alfred was in the nursing home Marga went to see Jim Soby in New Canaan, where he was confined to the house in the care of a male nurse and a cook. Soby was absolutely coherent. He just had a rather short span of attention. He got to talking of the events of 1943 and he said that "It was all a put up job on the part of Dick Abbott and Frances Hawkins." It was they who convinced Clark that with Monroe Wheeler in charge of publications and exhibitions (exhibitions to be carried out by guest directors), and Jim Soby in charge of artistic administration, there was really no use for Alfred except for his writings and that, therefore, his salary could be advantageously cut so as to compensate in part of the $7,000 to be paid to Soby.

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	MSB	III.F.43

40's

Question to Dorothy
which elicited her long letter

13 October 1

Dear Dorothy

In working o
can fill. I

1943 Oc

Oc

No

meeting; somewhere in here Alfred went to the Museum to announce his resignation to the staff...WHEN?

For the rest, as I remember it, Alfred stayed at home trying to answer Clark's letter. Jim Soby came intermittently bearing news. At some moment the cubicle is carved out of the east end of the Library. When do you supposed that Alfred began to go back to the Museum? Although he no longer had a secretary the following were produced:

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April - A. did MOMA Bulletin piece on "Modern Cuban Painters"

July - Genauer "Fur-lined Museum" article in Harper's; A. spent much time suggesting responses to be sent by others

My impression is that at this time we were at great length in your house in Stock trying to see who would rise in defense of A. I may be wrong because I don't see what we would have done with Tory.

1944 October 24 / 1945 January 14 - your show, Feininger/Hartley; piece in catalog on Feininger by A.

1945 Second edition of WIMP
A. began work on Picasso: Fifty...
Letterhead reads "Director of Research in Painting and Sculpture"
Sweeney appointed Director of Painting and Sculpture [announced in TIME magazine 2/12/45]; "Dribble Socks" and Conquest of the Air acquired

1947 February - Department of Museum Collections organized; Alfred to be the head and Dorothy Miller, curator

WHEN do you think A. got out of the cubicle? Did he then get the office we all remember at the east end of the corridor?

This chronology must be as careful and detailed as possible and will be printed with the book by the Princeton University Press.

Sorry to bother you,

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	MSB	III.F.43

40's

Tom Hess reviews
Russell Lynes
Good old Modern

13 October

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can fill.

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	MSB	III.F.43

40's

13 October 1981

Dear Dorothy,

In working on the chronology there are some gaps that only your memory can fill. I think it is easier if you see the problem in writing:

1943 October 15, a Saturday - Stephen Clark letter arrives at 96th Street;

October 28 - Release announcing that A. is made Advisory Director

November 15 - Alfred's resignation announced at Trustee meeting; somewhere in here Alfred went to the Museum to announce his resignation to the staff...WHEN?

For the rest, as I remember it, Alfred stayed at home trying to answer Clark's letter. Jim Soby came intermittently bearing news. At some moment the cubicle is carved out of the east end of the Library. When do you supposed that Alfred began to go back to the Museum? Although he no longer had a secretary the following were produced:

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Art/Thomas B. Hess

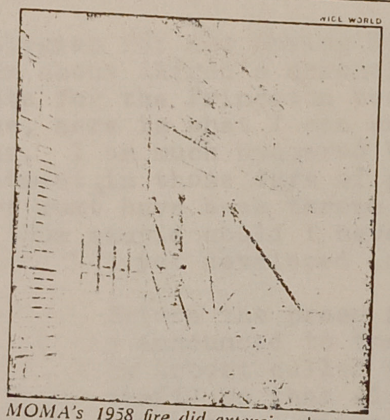
ALFRED AGONISTES

"...A meandering, boring recital that nevertheless holds a magic within it, dim signs of a noble struggle, the traces of a hero..."

Russell Lynes's **Good Old Modern**, (490 pp., $15.95, Atheneum) is subtitled "An Intimate Portrait of the Museum of Modern Art." It is an old-fashioned chronicle—an adventure that took place in history reconstructed by a man who missed being there; a narrative in which events are mostly correct and, due to the flat narrative focus, mostly false; a cataloguing of names, dates, statistics with no controlling idea or logic beyond chronologic; in other words a meandering, boring recital that nevertheless holds a magic within it, dim signs of a noble struggle, traces of a hero, patterns of myth.

If art were warfare and we lived in the Middle Ages, Lynes's monkish text might become a source for a chivalric poem, *Le Chanson de Barr* perhaps, or *El Alfred*. Because no matter how distracted Lynes is by the gossip of clerks, the money of trustees, the manners of middle-class "patricians" and "aristocrats" (like most chroniclers, Lynes is a bemused snob), this is the story of Alfred H. Barr, Jr., founding director of MOMA, later demoted to keeper of its collections, finally apotheosized as curator of its conscience, a role he still fills, physically and metaphysically, although he retired in 1967.

MOMA's chronicle begins like a Teutonic saga with three wise women (Norns), among them the redoubtable Abby Aldrich Rockefeller, mother of Nelson and David, mother-in-law of Blanchette, future presidents and chairmen-of-the-board. In 1929, the Norns summon young Alfred Barr (age 27) to create The Museum—a Parnassus in Philistine New York. He recruits a brilliant circle, Jere Abbott, Lincoln Kirstein, Philip Johnson, John McAndrew, Iris Barry and, later, Monroe Wheeler (Knights of the Round Table). Some of them keep the faith; others leave to found their own temples. In the early [illegible] they domesticate [illegible] Machine Art, Picasso, Photography, Matisse, Architecture, Dada, Movies, but troubles keep emanating from the sacred Rockefeller gold (Ring of the Nibelungen). In Nelson Rockefeller's absence, Barr is exiled to the library (Journey to Hades; fourth floor). Museum [illegible]



MOMA's 1958 fire did extensive damage.

independent fiefs (War of the Roses), finally are reconciled by René d'Harnoncourt, a kindly syncretic (Joan of Arc); he resurrects Barr to the fifth-floor Executive Offices. When Barr and d'Harnoncourt retire, a period of Defenestrated Directors commences, followed by an uneasy peace.

Through it all, the figure of Alfred Barr imposes itself on the reader, but the writer never comes to grip with the man. Lynes is uneasy with Barr's combination of modesty and authoritative presence, wit and passion. And in fairness to Lynes, Barr is complicated. Consider him as a Chinese puzzle of nesting boxes. Inside is a radical core, a libertarian activist who feels that society should be changed, old hypocrisies subverted (box one). Truth must be let in, and truth is ascertained by rigorous analyses of the situation, that is, through the objective disciplines of history (box two). A paradigm of the new truth is modern art, with its radical, free, subversive approach (box three). It follows that it is important to establish a history of modern art (box four). Observations of the [illegible] the modern, however, are [illegible] subjective, indeterminant (Heisenberg's principle), and so all past conclusions must be reevalued in the context of changing states of mind (box five).

Barr sought out modern artists to understand the recent past through their evolving insights, and, simultaneously [illegible]

light reflected from the prism of older masters. Irony, humor, plus extraordinary charm and warmth were the natural qualities that won him access to the artists' world. A fanatic trust in accuracy guided him to the past.

Lynes understands little of this; he tells what happened on the surface and the gossip underneath. He has some good pipelines to gossip. His brother, the late George Platt Lynes, well-known photographer, was a member of what the writer archly calls Monroe Wheeler's "ménage." Wheeler's fiefdom included exhibitions and publications, and whenever he enters the book, the text livens up, even though Wheeler himself is scanted his due as a man of independent intelligence. But most of all, Lynes scants the artists; he spends so much time on collectors and trustees that you feel he considers them responsible for art, as a gardener is responsible for radishes. But what can you expect from a man who reverently cites poppycock from old *New Yorkers* while ignoring serious articles addressed to MOMA's policies by such writers as Clement Greenberg and Harold Rosenberg?

The recent history of the Museum is summarily and inaccurately covered. The Battle of the Bills (Lieberman vs. Rubin) is passed over, for example, as well as the Drexler Diversion (Bill Paley vs. Vietnam Posters). Walter Bareiss, who accomplished a heavy, thankless task as Acting Director in 1969-70, is meanly put down. None of which is too important, except that Lynes's confusion about the present state of affairs at the Museum leads him to indulge in some mushy speculations about its future. Funds are running short, he notes; modern art is being accepted as "Good Old Modern" [illegible]

After two pages he still doesn't understand that J. L. David can be as sensationally modern as the newest star in SoHo; that modernity concerns ideals and concepts, not objects and bank accounts, and what Alfred Barr did with the help of artists and friends [illegible]

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Dorothy Miller Apr 1982

all notes and dates tabulated

DOROTHY C. [redacted] YORK 10003

[redacted] 2

Mrs. [redacted] a
49 E [redacted]
New [redacted]

Dear [redacted]

A hundred apologies for not having answered at once your October letter about Alfred's chronology. Of course it is now too late for the Princeton book, but for our records, yours and mine, here is what I can summon up in answer to your questions. I am much hanpered by not having kept a pocket appointment book in those days of good memory; and my desk calendars must have been thrown away for the years before 1958. How stupid could I have been? No sense of personal history had yet developed in me. Well, here goes.

1943 November 15. Before the press release on Alfred's "resignation" it was announced to the Trustees. Just after that (next day?) Dick Abbott called a meeting of key staff members (not whole staff) so that Alfred could tell us. This had to be done at once because since the Trustees knew the staff would surely have got wind of it. I remember Eddie Warburg coming into my office and saying "What happened?" I said "I don't know. You tell me." The staff meeting was held in Abbott's office and conducted by him in a very offensive way. There were about eight or nine of us present. Surely I knew nothing of what had happened and I think no one else did except Abbott. The shock was unbelievable to all - no one could speak or even believe, and certainly not guess what had really happened.

I think that after the meeting Alfred just got up and went home. Within a day or so he and I lunched at a Chinese place at Seventh Avenue and 52nd Street where we would not meet any Museum people. I was totally confused and had no idea what had happened except that the bottom had dropped out. I seem to have blotted out any exact memory of when I found out that Clark had fired Alfred, but he must have told me at that lunch. It was then that I had my first terrible attack of insomnia.

I remember distinctly that, as you say, it was a full month at least that Alfred stayed at home trying to recover and to answer Clark's letter. Did he ever answer it?

The cubicle in the Library must have been built immediately. Abbott had announced at that meeting that Alfred would be available as advisor to the staff, and he had to have a place

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DOROTHY C. MILLER 12 EAST EIGHTH STREET, NEW YORK, NEW YORK 10003

15 April 1982

Mrs. Alfred H. Barr, Jr.
49 East 96 Street
New York, New York 10028

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I think that after the meeting Alfred just got up and went home. Within a day or so he and I lunched at a Chinese place at Seventh Avenue and 52nd Street where we would not meet any Museum people. I was totally confused and had no idea what had happened except that the bottom had dropped out. I seem to have blotted out any exact memory of when I found out that Clark had fired Alfred, but he must have told me at that lunch. It was then that I had my first terrible attack of insomnia.

I remember distinctly that, as you say, it was a full month at least that Alfred stayed at home trying to recover and to answer Clark's letter. Did he ever answer it?

The cubicle in the Library must have been built immediately. Abbott had announced at that meeting that Alfred would be available as advisor to the staff, and he had to have a place

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to sit down. Also he must have been working on that big report on the Collection. You ask who would have helped him with that - Soby, of course, and it would have been typed by one of the girls in what became the Soby office.

About the cubicle, the staff soon wore a path in the Library floor going to consult Alfred about everything. We literally did not know how to get along without his guidance. Alfred must have been touched by how the staff had to keep seeing him in order to keep going at all.

It was the Summer of 1944 because we wanted persons to rise to A's defense after the publication in Harper's of the Eva Cassidy Museum. Can't remember the name of that woman. Emily Genauer

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make a little money to pay taxes. We had no car and Harold French had to transport us to the concerts and to Shaker land. We walked incessantly. I don't know where Tory was when we went to Stockbridge -- at camp, or was she too young? ~~Or visiting that friend who had no foot?~~ Camps at West Dennis.

You stayed in Stockbridge about three weeks and then went all the way to Greensboro by bus.

Yes, Alfred wrote his beautiful piece on Feininger that summer in Stockbridge. I've just reread it - perfect. That dates your first visit to Stockbridge as 1944 because the Feininger show was in 1944. Monroe Wheeler put on the Marsden Hartley show at the same time as my Feininger show. They shared the second floor. I was furious at Monroe for not giving Feininger a catalogue to himself, but I did succeed in having Feininger precede Hartley in the joint catalogue that Monroe insisted on.

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It must have been the summer of 1944 that you both first came to Stockbridge with Eddie and me, ~~or it could have been 1943?~~ I do not think so. Tanglewood concerts were resumed in 1944 after a lapse during the war years, and Alfred proposed your visit to hear the three weekends of Mozart under Kousevitsky. I was delighted. I had inherited the house in January 1944 and it had not yet been "improved" but there was plenty of room. I remember the older van Hooks rented it for two weeks before that. I was trying to make a little money to pay taxes. We had no car and Harold French had to transport us to the concerts and to Shaker land. We walked incessantly. I don't know where Tory was when we went to Stockbridge -- at camp, or was she too young? ~~Or visiting that friend who had no foot?~~ Camp at West Dennis.

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After Alfred was fired the whole junior staff wanted to resign. I don't know whether Alfred knew this, but I do know he had to persuade Soby to take over and hold the place together. When Soby left he said he couldn't stand fighting with the Trustees any longer, and he and Alfred decided Sweeney was the only person in sight who knew enough to take over. It was Sweeney's first job and he certainly didn't know how to get along with people. Imagine how many bright young people there would have been to choose from today!

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Did Mrs. Guggenheim give any of her "masterpieces" in the Sweeney days? (Double Sx, Cowgirls de l'Air, Grand déjeuner?)

Museum Collections organized.
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A visit to Cuba in the Summer of 1944 with Edgar Kaufman. They met a brilliant lady collector named Maria Luisa, through Leo Gomez Sicre

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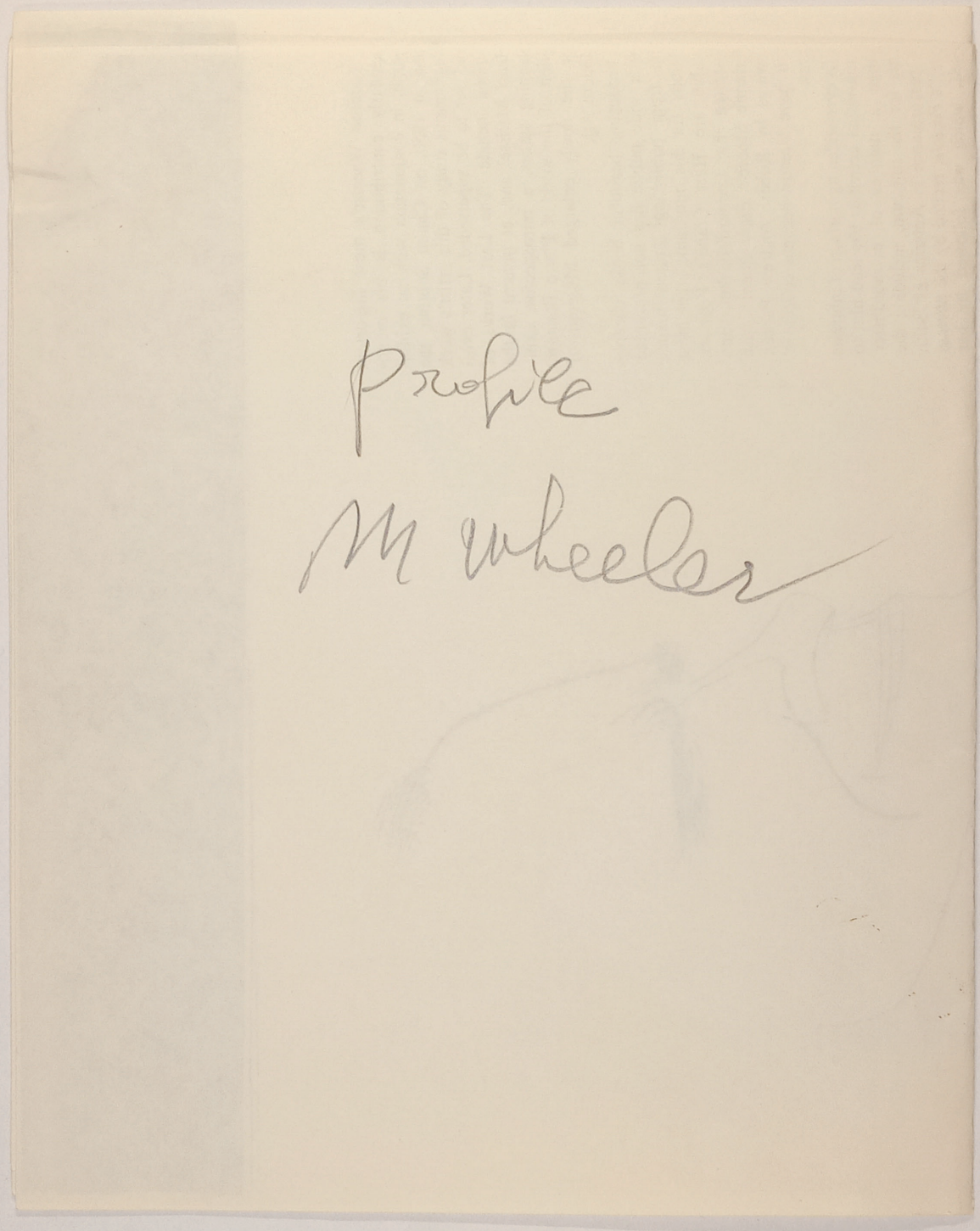
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Apollo
1964

PROFILE

Monroe Wheeler

Among the top brass of the museum world modesty is not an outstanding quality. In fact, the jockeying of curators and trustees for positions, through self-advertisement, has often astonished less ambitious public servants.

In such an atmosphere, Monroe Wheeler is one of that small *élite* who stand apart. Having dedicated his life to promoting modern art, he has had little time to promote himself (not that this has ever been his ambition) and, consequently, his work as Director of Exhibitions and Publications at New York's Museum of Modern Art has not given him the publicity or fame that is his due.

If he *were* interested in boasting, there is quite a lot he could say. During a quarter of a century with his influential museum, he has literally transformed the image of the modern art book owing to his astute knowledge of typography, lay-out, reproduction techniques and fine art printing. Under his directorship, a Museum of Modern Art publication has come to mean the highest standard in art-book production. Since he was appointed to the staff in 1938, he has supervised most of the museum's books, which now number 307, ninety of which are currently available in seventy countries and in nine languages. In round numbers, this represents a total of nearly 4,000,000 copies.

Although he is an 'aesthete', Mr. Wheeler does not live in any rarefied never-never land of art: his aestheticism is combined with a shrewd Yankee practicality. Thus, he has proved just as adept with the business side of his museum as with choosing a Japanese hand-made paper. Known by his colleagues as 'Money', he has gone about the necessary job of collecting funds for his publications programme in the ever-enlarging, privately supported institution, in a gentlemanly way, with dignity, tact and commonsense.

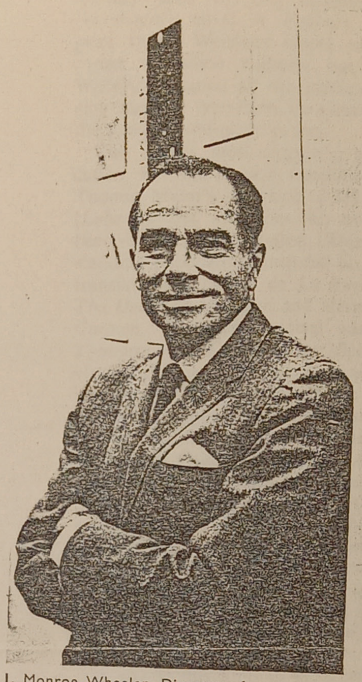
In appearance he is a cross between a Buddhist priest and a Spanish bullfighter, but skin of hickory-wood colour hints at a mid-western ancestry, and eyes of bright black (once described as 'sparkling like camera lenses') betray a certain American inquisitiveness. He has an ascetic air of monk-like patience, which at any moment can dissolve into an ironic grin, or break into a sophisticated laugh that, in itself, is capable of devastating comment. He smokes small black cigarros, drinks sparingly, for someone as social as he, and has a passion for chocolate ice-cream. Although he has a small appetite, he is a *gourmet* and can remember masterpieces of *haute cuisine* and sequences of wine long after a dinner party.

Exclamations like 'right', 'you bet' and (with a dry laugh) 'I *knew* it would happen', punctuate his lively talk, which is tough but resilient. Above all, he has the unique ability to bring a hazy conversation suddenly into sharp focus with a hard fact or a forgotten reality.

His main philosophy has always been one of finding interest in things which, on the surface, might appear dull; and he once told a young colleague, 'people don't die of old age, only of boredom'. He claims he has never felt this emotion. He admits his life has been 'a Roman standing race—with one foot on each of two horses—editing and publishing as well as writing and research' and, as such, has given him as much fulfilment as he could ever hope for.

Perhaps one regret, never expressed, might be that he has not written more books, particularly since the several studies and translations he has done are of such excellent quality. But when pressed, he will say that the major claim of his life has been (his) museum and that 'the chief peril of existence is wanting too many things'. Then, with a wry grimace, he will add: 'In any event, all writing is rewriting for me'.

As he is a listener by nature and a talker by profession, 'dining out' is one of his most useful assets in a powerful and private museum which, of necessity, must rely on drawing-room relations with the rich and the mighty for its continued support and advancement. But, given his facility for wit and anecdote, what museum could resist making use of so willing an official in off-hours, to charm a wayward trustee or convince a prospective patron over cigars?



1. Monroe Wheeler, Director of Exhibitions and Publications, the Museum of Modern Art, New York City

For Janet Flanner, a close friend for nearly forty years, Monroe Wheeler has an excellent raconteur's mind, memory, vocabulary and tongue, brings in a story just at the right time, in the right manner, serves his anecdotes perfectly, either piping hot, or ice cold as tragedies. . . . The basic elements of his success with people are the nourishing quality of his enthusiasms and his connected recollections in conversations—by which Willie Maugham would be brought in over the roast, last through a second serving, then give way to Tchelitchew at salad, Picasso with dessert, *as* dessert in a way.

However, collecting stories is not entirely haphazard or accidental: once, rumour has it, he was discovered at a dinner-table jotting down brilliant repartee on a match-book cover under the table. His little blue note-book is frequently out to record an anecdote for his 'commonplace' book; more than likely it will turn up, fresh-minted, to delight a friend. Like Aesop's *Fables*, his best stories have an almost hidden moral meaning; and he has constantly waged a good-natured war of wit against whatever he considers pretentious or phoney.

Despite his close publishing connexions with Europe and America and his own library of limited and first editions, he is not exclusively a bibliophile. He enjoys reading, but books are

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2. Monroe Wheeler by Pavel Tchelitchew (1898–1957), 1935. Ink wash on paper, 27·9 × 21·6 cm. Collection Mr. Monroe Wheeler, New York City

second in his life to people; works of art rank third. His interest in contemporary poetry and literature has brought him close to the writers of his time and some of his best friends are journalists, poets, novelists and critics: Marianne Moore, Cyril Connolly, Raymond Mortimer, Katherine Anne Porter, Dame Edith and Sir Osbert Sitwell, Somerset Maugham and E. M. Forster. His friendships with artists have been as varied: he has known painters from Soutine to Tchelitchew, from Rouault to Tanguy and from Matisse to Miro; and architects such as Edward Stone, Eero Saarinen and Philip Johnson. A capacity for keeping these age-old friendships on the boil is one of his most lovable traits.

He was born in Chicago in 1899 and his publishing career began early with a series of privately printed pamphlets under his imprint of the Mannequin Press. When he was in his early twenties writers on his 'list' included William Carlos Williams (*Go Go*), Yvor Winters (*The Immobile Wind*) and Glenway Wescott (*The Bitterns*). After a visit to London, with a letter of recommendation to Gordon Selfridge which drew a blank, he went to Germany and wrote about post-war inflation for a Chicago business journal. On his return to New York in 1923, he managed public relations for a bank, while publishing in pamphlet form Marianne Moore's poem *Marriage*, which he himself commissioned.

The next year took him to Europe again, this time to France, where he was to make so many life-long friends. Determined to write, he was overawed by literary lions around him—Maugham, Cocteau, Gertrude Stein, Radiguet, Mary Butts, Ford Madox Ford, and Carlos Williams—and took up publishing again, this time backed by an attractive young Virginian heiress, Barbara Harrison.

At least fifty small presses were fighting for survival in England and America at the time when Harrison of Paris began. It was the smallest; some say it was the best. Limited and luxurious editions were produced, the first being Shakespeare's *Venus and Adonis*, impractically, but beautifully, bound in cut Renaissance velvet. A variety of typographers and printers were employed, the most important of whom was Van Krimpen of the ancient firm of Enschedé in Holland, the same foundry used by Des Esseintes in Huysmans's novel *A Rebours*. The great Ignatz Weimeler bound private copies of some editions, but Mr. Wheeler designed all the publications and chose the type-faces, the artists and the special hand-made papers.

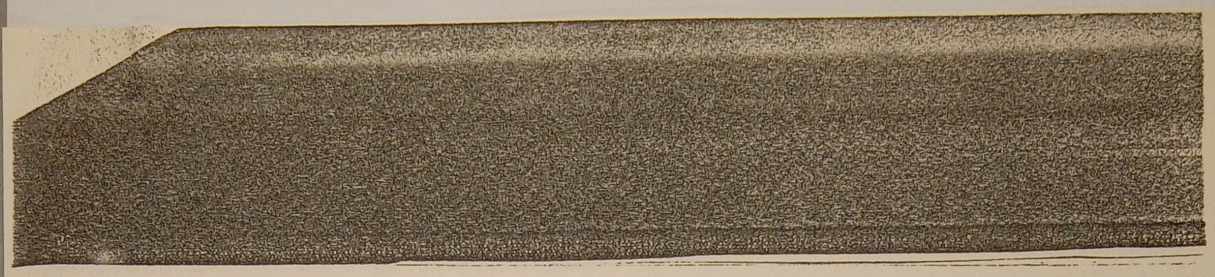
The press's most surprising publication was an English translation of Thomas Mann's *A Sketch of My Life* (*Lebensabriss*), which has only recently been republished in English. Other outstanding publications included his own translations of Mme de La Fayette's *The Death of Madame*, and Merimee's *Carmen*. The most original was his *Typographical Commonplace Book*, a virtuoso feat which displayed an amazing knowledge of both modern and traditional typography. The most delightful was the first work illustrated by Alexander Calder, *Fables of Aesop* according to Sir Roger l'Estrange, enlivened with line drawings in the manner of his wire sculptures. The last and perhaps most momentous literary product of the press was Katherine Anne Porter's *nouvelle*, *Hacienda*, which appeared in New York in 1934. The political situation in Europe then put an end to Harrison of Paris.

It was at this time, in 1935, that he began his long association with the Museum of Modern Art in New York with an exhibition of Ignatz Weimeler's bookbindings. This first exhibition for the museum, then six years old, came as a revelation to other, more established, museums and, for the first time in the United States, contemporary bookbinding was accepted as an art. An exhibition in the following year of 'Modern Painters and Sculptors as Illustrators', as well as a book on the subject, inspired other forward-looking American museums to collect contemporary illustrated books and, for this reason, Monroe Wheeler considers it to be his most important exhibition.

He joined the museum staff in 1938 as 'Membership Director', the same year that he showed to New Yorkers the prints of Georges Rouault, which were almost unknown in America. During the war, he looked after publications as a Washington 'dollar-a-year man' under Nelson A. Rockefeller (now Governor of New York), in the office of Co-ordinator of Inter-American Affairs; but he still found time to do a number of exhibitions, including 'Britain at War', which first brought Henry Moore's drawings to a wide public, 'Airways to Peace' and 'Twentieth-Century Portraits', as well as 'Modern Drawings'. In 1945, he was made a Trustee of the museum.

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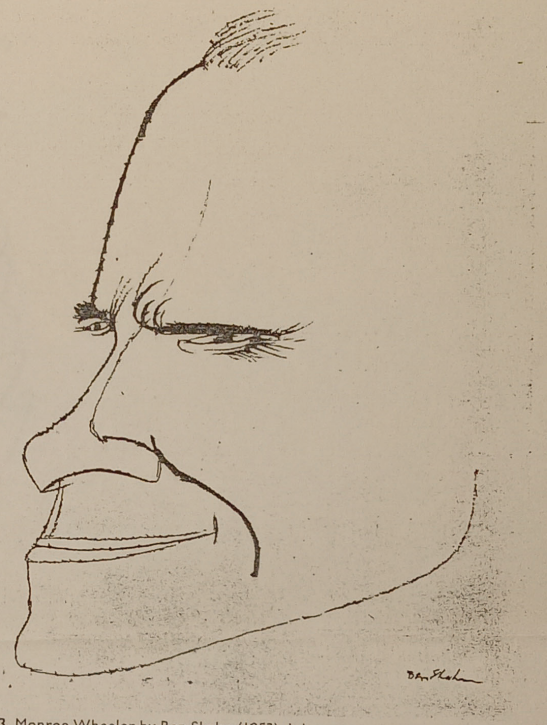
Monroe Wheeler's most important scholarly contribution is his monograph, in conjunction with an exhibition in 1950, on Chaim Soutine, the first serious study of this artist's work and yet to be superseded. Later exhibitions include 'The Last Works of Henri Matisse' and, at present in the planning stages, a retrospective exhibition of the work of Pierre Bonnard for the newly enlarged Museum of Modern Art.

Producing beautiful books cheaply for a wide public has not prevented him from publishing limited luxury editions for his museum: the most notable are Hart Crane's *Voyages*, illustrated by Leonard Baskin, and Marianne Moore's *Eight Poems*, with drawings by Robert Andrew Parker. Both have already become collectors' pieces.

His ever-widening horizon of interests and non-visual activities has lead him to arrange a number of extraordinary events for the museum, including the first performance in America of Edith Sitwell's *Façade*, recited by the poetess herself, which was followed by her appearance as Lady Macbeth to Glenway Wescott's Macbeth, although some say this last was not such a success. He has also engaged a number of poets to read their own works: among them Robert Frost, Wallace Stevens, e. e. cummings and both the Sitwells. One of his more controversial affairs was the staging of Edgar Wind's first series of six lectures on modern art, in which Picasso was strongly attacked.

Although he has been closely connected with the major revolutions and developments in post-war American art through his museum, his own collection of paintings and drawings, housed in over-heated two-room apartment in the East Fifties, reflect a less adventurous, more poetic taste: a corbet beach scene, which once influenced Soutine; a Marsden Hartley master-piece; a small Paul Klee; a Morris Graves owl; Loren McIver canvases; a Tchelitchew 'interior landscape'; a delicate Morandi of pink pots; a mirror of Japanese Haniwa heads; and a fairly Greek pig from Thebes. These are his prized possessions, along with Ballard's edition of Verlaine's *Parallèlement*, illustrated by Bonnard, which connoisseurs consider the most beautiful book of the twentieth century.

In the world of American museum organization, Monroe Wheeler is unique in so far as he does not have a long list of college degrees and has never published improbable theses on



3. Monroe Wheeler by Ben Shahn (1953). Ink on paper, 29·2×21 cm. Collection Mr. Monroe Wheeler, New York City

abstruse subjects. He left school at an early age and, consequently, is mostly self-educated, has taught himself to speak three languages, and has learned most of what he knows through his boundless curiosity. Although he is a member of an advisory board of Rutgers University, he is not a pedant, but a true 'amateur'—a 'lover of art' in the eighteenth-century sense of the word.

Of course, like most civilized Americans of his generation, he has expatriate roots. Yet, what strikes one most about him is that he is a true New Yorker. He is one of those mid-Atlantic Americans who jump national barriers and cultural differences as easily as a garden wall. He is equally at home in France, Italy or England, all of which he visits frequently. Although he spends much time travelling, either for the museum or on lecture tours, he makes a habit of going abroad every summer and, in the last few years, has concentrated on the Middle and Far East. He often travels with Raymond Mortimer, whom he considers 'the perfect touring companion and much, much better than Baedeker'. Mr. Mortimer once said:

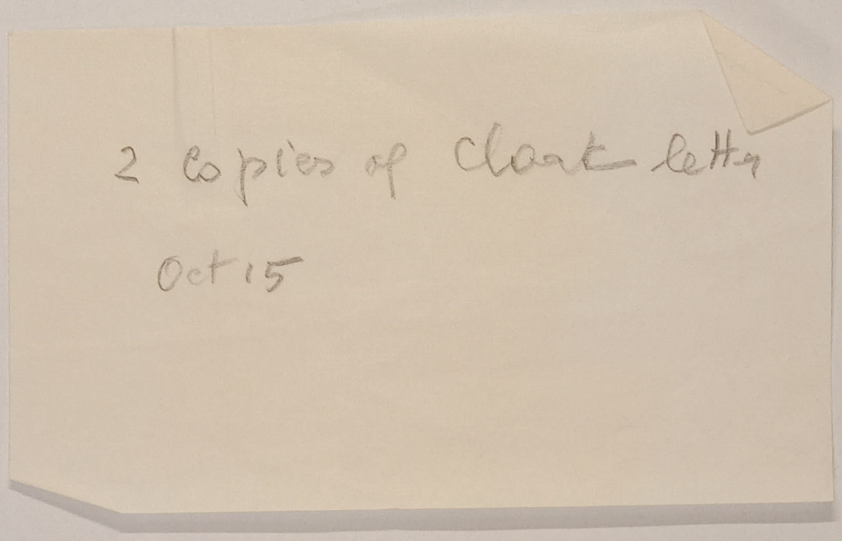
> His desire to know everything is almost as amazing as his disbelief when I do not know the answer to some of the thousands of questions he asks.

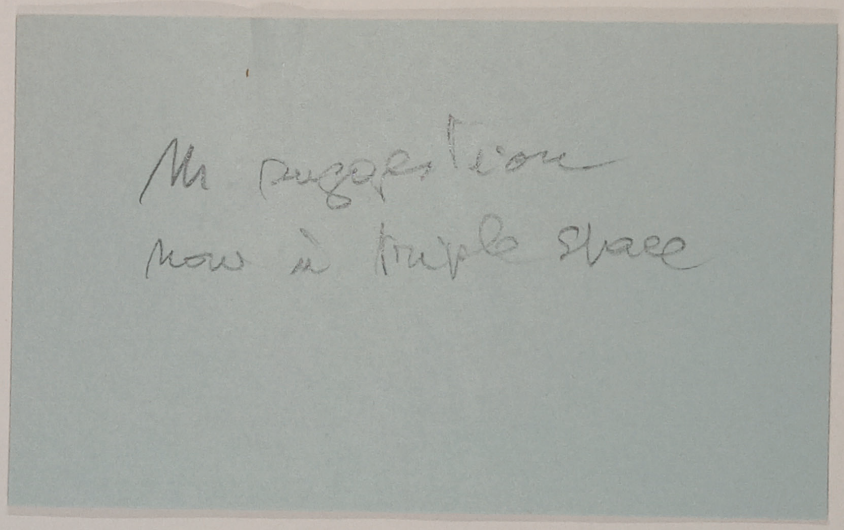
Although France is his favourite European country, England ranks second and he often says he would have lived here if it were not for the climate.

A highly-geared social life and necessary business trips do not prevent him from commuting on weekends to a country house in New Jersey, which he shares with the novelist and critic, Glenway Wescott, whose work he first published in 1920. Together they entertain old friends: Katherine Anne Porter, whom he met in Paris in 1931, when she had just disembarked from her 'ship of fools'; Marianne Moore, to whom he was introduced on a 'stop-over' in New York in 1921, on his way to Paris; Janet Flanner, who has been a friend since the days when he had a flat in the rue de Vaugirard, Paris; and Barbara Harrison (now Mrs. Lloyd Wescott), who lives a few minutes' walk from his farm-house. Although a confirmed bachelor, he is no misogynist and his friendships with these four women have probably given him more pleasure than almost anything else in a crowded and accomplished life.

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